

TEACHER'S ROOM *Lee*

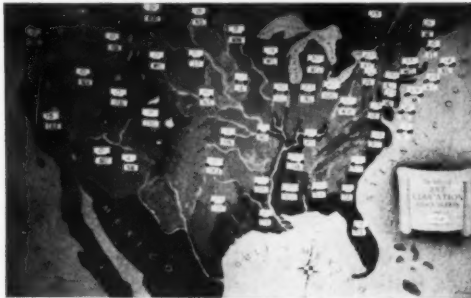
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ART EDUCATION

THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION



N. Y. MARCH 26-31, '51

FIRST NATIONAL CONVENTION . . .

DESIGN FOR WHAT?



COOPER • PAHLMAN

LIEBES • OENSLAGER • JOHN • PRIDEAU

CONVENTION ECHOES

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VOLUME 4 NO. 2

EASTERN ARTS ★ SOUTHEASTERN ARTS ★ WESTERN ARTS ★ PACIFIC ARTS



I. L. deFRANCESCO, Editor

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THE NATIONAL ART EDUCATION ASSOCIATION

A Department of the N.E.A.

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IRWIN EDMAN

Johnsonian Professor
of Philosophy at
Columbia University

Highlights of Opening Address at the Hotel Statler, New York City, at
the First Annual Convention of the National Art Education Association
March 29, 1951

ART AS EDUCATION IN FREEDOM

I propose to set before you the importance of arts in our society,
the sense in which as teachers of art you are contributing to the defense
and to the very life of freedom.

It is true that artists and lovers and teachers of art have contributed
to the condescension with which in general in American life art has been
regarded. There has been a good deal of rhetoric about appreciation,
a good deal of nonsense about beauty, a good deal of snobbism about
the materialism of American life.

There has been in addition a tendency upon the part of teachers
of art to respond to the scorn of their scientific or intellectualist contem-
poraries by a retreat to a kind of sterile formalism. There has been
much pretentious double talk about technique, about purism, upon style.

Artists, lovers of and teachers of art have indulged in the con-
descension of the technically expert. Education in art has been con-
ceived of as education in a private jargon of aesthetic snobs.

It is apt that there should be these misunderstandings even among
educators in different fields of the serious importance of education in
art to our nation. For the fact is that education in the arts, is an edu-
cation in many other things beside line and color, volume, mass, visual
pattern. It is an education in and of an enlightened imagination and,
as suggested at the beginning, in freedom.

It took a very considerable time for education in art to be regarded
as a legitimate part of school training and even many celebrated uni-
versities until the last generation had no such thing as a department of
fine arts. Even the departments of literature were suspicious of the
plastic arts, for men of letters with some notable exceptions have never
been at home in the realm of the visual or of the tangible.

When art education did finally achieve recognition, it failed to be
considered even in unharassed times as being quite on a level of seri-
ousness with even the other liberal arts, or with the physical sciences
or with the new and educationally fashionable social studies.

The arts, it was still presumed, were concerned with merely pretty
things, and some knowledge of them might add to the social graces of

anyway, a female pupil. But it was hardly to be supposed that training in drawing and pen painting or even appreciation of these things could possibly compare in significance with the traditional courses in literature. Literature is at least sometimes concerned with ideas—or with the sciences which might be useful later to a medical student or an engineer, or could give some knowledge of the universe, or with civics or social science which would enable a boy or girl to understand what it means to be a good citizen and might help some of them to be better lawyers or judges, or even firemen.

The arts were taught as either crafts or ecstasies. Art teachers themselves when they wished to advance their professional knowledge or their professional status tended to take courses in advanced skills in their own techniques or advanced courses in teaching craft skills.

I think it an extremely important part of education in the fine arts to teach some moderate skill and some appreciation of technique and style in the fine arts. One of the troubles with education since the neglect of the inspiration not to say the enlightenment that comes from learning to use both the eye and the hand.

But in general education it is important that teachers of art realize that they are engaged in teaching pupils, very few of whom are going to be professional artists. The important question is in what ways are their imaginations ordered and vitalized by training in the visual arts and in their practise and enjoyment.

It is precisely because the imagination can be enlarged, vitalized and ordered by the education in the arts that the teaching of the fine arts seems to me of some immense and central importance in any time, and perhaps, odd though it seem to say so, particularly in our own chaotic era.

The discipline of the mind was for long supposed to be secured by mathematics and the classical languages, and Latin and Greek a guarantee against confusion, algebra a lance against stupidity. But when



IRWIN EDMAN

these studies degenerated into sterile grammatical exercises, they gradually disappeared.

The study of literature in our schools long helped to supply the deficiencies of too intellectualized a notion of education. It is true literature uses words, but it uses words evocatively and as ways of communicating feeling. In poetry, words also are like notes in a cadence, and they compose into pictures; literature is the language of images and images carried in music.

But there is much about experience that even in literature is given to us second hand. One of the reasons children used to find the old-fashioned school bleak and dreary is that the education they got in the classroom seemed to have little to do with the tangible, colorful, exciting world of images that came to them through their eyes.

The First educational value of training in the arts for the general student is training in responding accurately, vividly and clearly with his disciplined senses. The first obligation of educators in the arts is to teach their students the forgotten, the neglected art of using their eyes. They use them anyway, but in the arts they learn what wonders the visual aspects of the world may disclose to the eye trained and expert.

Those of you who have taught both younger and older children know with what delight children discover or rediscover the sheer pleasures of vivid hues,





of clear designs, of fresh forms. One of the functions of education in the arts is to give us back neglected and forgotten freedom, the freedom of the awakened senses.

To teach young people to perceive with relish and discrimination the hues and shapes of things is to teach them to care to have an environment which will be a delight not a deadening, or a defeat, which will give us the kinds of children who will grow into citizens demanding a sense for what garden cities and well-lighted and designed housing can mean for a community.

In learning to look with a caring eye, human beings in a democracy will learn to care that the cities in which they live shall be fit for truly live human beings to live in. It may seem a far cry (but it is not) from a sense for beauty of form to a passion for slum clearance, to an insistence upon parks and playing space, to space and light in our homes, to a sense for the need of dignity and beauty in the places where we work and live.

The revolt against the horrors of the early industrial system was among other things an aesthetic revolt. It is not proper to the dignity of free men to live in ignoble surroundings. Some of the early mining towns of England and America, some of the early factory cities were, in their own way, concentration camps. And so in subtler ways are suburban subdivisions, standardized streets, dreary, airless, lightless housing.

If freedom is worth preserving it is, among other reasons, because people feel that the cities they are preserving are worth living in. Worth living in means, among other things, leading one's life in a physical setting, with vistas worth letting the eye fall upon and lingering where it falls.

Training in the arts is further a rediscovery of feeling. In a standardized or regimented society, feelings do not count. The individual is a cog in a machine, a part of the grand contraption which is the state.

Everyone's feelings, ultimately everyone's life, is expendable. The primary assumption of a democratic

society is that human feelings do count and that life robbed of happiness is not worth living.

The arts are ways of learning how much more the world is than simply an art of literal facts.

In giving to the young the experience of learning to apprehend the world with fullness and with variety of feeling, one is extending to them one of the rare gifts of freedom. One of the reasons despotic societies purge and censor and often exile the arts is because they do not dare to permit that variety and spontaneity of feeling that is the achievement of artistic creation and artistic enjoyment.

Furthermore, the elementary initiation of the young into artistic skills, even if they do not become professionals or even expert amateurs, is a moral lesson in freedom.

To learn what technical skill in the arts means is to learn the general moral lesson of freedom in society. Freedom does not live in or on air; it lives through techniques of government.

The greatest triumphs of freedom, those of the spirit, which occur in art, are victories of disciplined knowledge, hallelujahs of ordered spontaneity. In understanding what artistic achievement is, we come to understand what in excelsis it means to be an individual.

The arts are avatars of human distinction. A genius is a life superbly flowering. To make available the experience of works of first rate art is to give a society touchstones of excellence, criteria of realized vitality, achieved order.

The arts are modes of cultivating sensibility, tempering the barbarities of our senses and passions, substituting friendliness and persuasion for argument and conflict. The arts are examples of what social life may be, not the compulsions of those who are forced to live with one another, the shared experiences rather of those who love, each in his own way, the splendors and beauties created by human arts.

The arts teach us, by winning example, that there are things that have their own integrity which are

(Continued on Page 13)



EDWIN ZIEGFELD

CULMINATION OF A GREAT BEGINNING

With the holding of the first biennial convention in New York City in March, a major phase of the life of The National Art Education Association may be said to have drawn to a successful conclusion.

A great deal had happened in four years. In 1947, the reconstituted national was only an idea. By 1948, it was a reality, very young, though full of hope and promise. The "idea" had been accepted by all regionals. We had emerged as a strong, vigorous and mature professional organization. In 1950, to adjust our biennial meeting time, a joint meeting was held with Western Arts in Chicago. But this year, in 1951, we met on our own as The National Art Education Association, acting nationally, speaking nationally.

It is difficult to conceive of a meeting in which the enthusiasm of the attendants was as high and in which the contributions of the participants was so effective. The sessions were pervaded by a kind of contagious professionalism which no one seemed to escape. It was as if everyone felt a personal responsibility in the success of this first meeting and as if everyone realized his stake in its success.

Our accomplishments thus far have been the result of broad participation by the members. They have helped to formulate policy; the acceptance or rejection of new policies has been up to them. In some instances our rate of growth has been uneven, but that is a small price to pay for growth that is broadly based. In the convention, hundreds of members helped in the planning, hundreds took part in the convention itself.

On the democratic basis of broad participation and changing leadership we have become strongly established. The existence of the National Art Education Association as a strong body is an accomplished fact and this is the culmination of the first phase of our long life as an organization. We can look forward to moving into a period of increased maturity and accomplishment in our primary objective of improving the quality of the art experiences of all Americans.

EDWIN ZIEGFELD

ASSIGNMENT TOMORROW

What happened in New York, March 28-31, is now a matter of history. Two thousand came to the epochal event; they came from thirty-seven states, Canada, and Paris, France. The bristling air of spirited professionalism and the caliber of the program proclaimed the fact that N.A.E.A. had "arrived". It proclaimed that a milestone in art education had been achieved.

Indeed, the theme was prophetic "This Is Art Education." However, those at the helm were aware of more than the accomplishments of the occasion. Their imagination soared to the accomplishments yet to come, when more mature organization and a greater cohesiveness shall have been achieved.

Those close to the workings of the Convention projected themselves into tomorrow and envisioned a united profession devoid of even the least semblance of regional thinking that would impede the greater goals; a strong body of single-minded men and women devoted to a larger course than pitifully small divergence of opinion; an association that would compel public attention by the very force of its pronouncements; a strong body of art educators who, by their professional stature, would command the admiration of all American education.

Assignment Tomorrow implies that we have done much, that we should be gratified, that we have every reason to be proud of our leadership, but also that we should be terribly dissatisfied in view of what lies ahead.

Therefore, we look to the future with confidence and if the past is an indication of our potential, then tomorrow should yield even greater accomplishments.

I. L. deFRANCESCO



N A T I O N A L I N T E R E S T

ART WORKS PRIOR TO 1860 CATALOGED BY UNESCO

Unesco has published a second catalog of fine color reproductions of great paintings done prior to 1860, thus completing a project begun last year with publication of a similar volume of paintings from 1860 to 1949.

The new 180-page catalog contains reproductions in black and white of 418 works, covering more than 500 years of painting, together with precise details in French, Spanish, and English about the painting, the painter, and also the reproduction. In each case, the reader can learn where he can buy the reproduction and at what price. Copies of the new catalog are available from Columbia University Press, 2960 Broadway, New York, N. Y., at \$2 a copy. The first catalog is on sale at Columbia for \$1.50.

In editing the catalog, a group of experts met at Unesco House in Paris to review thousands of reproductions offered by the principal publishers of the world. Standards of choice included the significance of the artist, the importance of the painting, and the fidelity of the reproduction.

The catalogs are regarded as important, both as reference sources for the purchase of reproductions and as educational tools in teaching art history. Most important is the fact that people who, for geographical reasons, can never hope to visit the museums and galleries where the world's art treasures are housed are told how to obtain reproductions of these treasures for their homes or schools. There are Fra Angelicos, Bellinis, and Goyas which can be bought for 25 cents each; Giotto's at \$1- and even the most costly reproductions at \$15 to \$20 each.

ART AS COMMUNICATION

Stefan Hirsch, Professor of Painting and Chairman of the Division of Art, Music, Drama and

Dance at Bard College, Annandale-on-Hudson, New York, plans an experimental workshop on this vital subject. He writes what follows.

"Art education in the schools, colleges and universities of the country is offered here by artists, there by art historians, and almost nowhere through close collaboration of both. The academic amenities and the over-specialization of our time forbid poaching in each other's bailiwicks and a sort of no man's land has developed between the two fields which we would like to see cultivated.

"The pupils of the schools and the students of the academic institutions take art courses either because they want to be artists, or simply because they would like to find out what art has to communicate to them. I think the latter are the more inclusive if not the more numerous group because even the potential artist among the former must equally well know what art is all about.

"The average artist-teacher conveys to his pupils only the more recent idioms and modes of expression and thus prevents them from ever fully realizing the protean possibilities of artistic communication. On the other hand the earlier idioms cannot really be taught because the conditions of their usually revolutionary origins no longer obtain.

"The average art historian to whom those curious about art are apt to turn, relates the work of art to particular places in the time and space of history by describing its typical symptoms without evoking the unique significance of each creative act.

"By and large the artist-teacher and the art historian are respectively pre-occupied with techniques and styles; neither is centrally and as a matter of course concerned with the problem of understanding and communication of meaning.

"We propose to institute at Bard College this

summer an experimental pilot project designed to do away with this dichotomy and omission. We would introduce teachers of art and others interested in this problem, to a critical access to art in a six week summer workshop in the practice, criticism and history of painting, this summer.

"In the studio as well as in the seminar the emphasis will be on the critical discipline. We like to think of criticism not primarily as a tool to separate the sheep from the goats but as a devoted and dispassionate scrutiny of the work of art, ancient or in progress, a detached observation of all the visible facts of a painting, its technical, formal and conceptual elements, its imagery, subject matter and content.

"Obviously, in the seminar we have to start precisely with these facts and to permit ourselves a tentative assessment of the meaning of the work only after this is done. We will then have to return to a second scrutiny of these elements to appraise the consistency and effectiveness with which they have been employed clearly to project the assumed meaning. At this point reading of chronologically related material of an autobiographical, historical, philosophic, religious, political and literary character, and of recent critical writing, becomes essential. We must avoid the fallacies engendered by the identification of the twentieth century mind with that of the past and a re-assessment of the content and meaning of the work under discussion may have to be made. In the course of such study we inevitably become aware of the many categories of order and vitality to which the artistically creative mind has given issue and we may then, and only then, allow ourselves value judgments of any degree of validity.

"In the studio we must proceed in reverse. We begin by ascertaining the intended meaning of the artist's work in order to arrive at some judgment as to the appropriateness and consistency of his technical form and his conceptual imagery. The teacher's criticism must never be delivered ex-cathedra but always with a clear statement of the premises upon which it is based. Better yet, it should be elicited from the student by adroit and sympathetic questioning if for no other reason than early to place the responsibility on the student to become his own critic and thus his own teacher.

"It is assumed that it will not be necessary for us to hold forth on educational methods, but that the direct and personal experience of this critical-creative process will enable the participants to translate this approach to art education into the form proper for their own students.

"In the seminar the very brief period from about 1850 to 1900 has been chosen for study because it is the pivotal epoch between so-called traditional and

modern art. Relatively few examples rather than an encyclopedic array of works will be examined. Depth rather than breadth will be fostered. In the studio no particular subject matter, style or attitude will be preferred and grades will be given not on the basis of the excellence of the paintings but on that of the progress made in adapting critical acuity to performance.

"I hope it is clear from this necessarily condensed presentation that this Workshop can only be conducted in such a short time with participants who already possess somewhat more than an elementary background in the history of art and a modicum of experience in at least one technique of painting or graphic art. Their own and younger students of course will not be so endowed, which will provide an opportunity for these teachers to synthesize their own experience and to make a contribution to education by introducing youngsters to art without the dry tedium of the survey course but with the exhilaration of the constant reference to the direct experience of the individual and unique work of art."

GROWTH THROUGH ART REMOUNTED TO EASE HANGING AND COSTS

The National exhibition **Growth Through Art** which was originally designed for the Mid-Century White House Conference on Children and Youth has been remounted and its mechanics simplified to make it accessible to more people who otherwise might not be able to handle it. It now consists of fifty-two panels, 30 x 42 inches in size. Whereas before, it weighed 1500 pounds, it now weighs less than 500 pounds, and it is shipped in one crate.

Thus far, the following itinerary has been confirmed:

June 26-29, 1951—Pennsylvania State College, State College, Pa.

October 1-5, 1951—PSEA Convention District Meeting, Altoona, Pa.

October 20-November 2, 1951—Public Schools, Pittsburgh, Pa.

November 4-5, 1951—Art Conference, State Teachers College, Kutztown, Pa.

February 1-15, 1952—University of Kansas, Lawrence, Kansas.

May 1952-June 15, 1952—Milwaukee Art Institute, Milwaukee, Wisconsin.

Persons interested should make their reservations early for the fall and for 1952. The conditions are: fee of \$30.00 and shipping charges (express) to the point of next showing. Address the Secretary-Treasurer if interested.

(Continued on Page 13)

ST. LOUIS IN '53

By a large majority the Council of the Association voted to hold the next biennial Convention in St. Louis, Missouri. Preliminary plans are already in the making and will be announced as they take more concrete form.

The following excerpt from a letter received from the St. Louis Convention Bureau is encouraging and should be of interest to a large number of people who have been concerned with the position of colored people within the fold of N.A.E.A.

"Now with reference to your second paragraph. We have had innumerable conventions in St. Louis with negroes in attendance. They can attend all of the Association functions at hotels in St. Louis including meetings, as well as luncheons and banquets in private dining rooms. The negroes are housed in colored hotels.

"We are looking forward to working with you and your officers in arranging a successful meeting."

Cordially yours,

/s/ Morris B. Landau

Assistant Manager

St. Louis Convention and Publicity Bureau

YEARBOOK IS BEING MAILED

THIS IS ART EDUCATION, the 1951 Yearbook of the Association was distributed to all those who were in attendance at the convention and who returned the blue-green slips. Many, of course, did not lift their copies and those who were not in attendance obviously could not receive them. Therefore, on the basis of the slips returned, **all others who are entitled to it will receive their copies by mail as fast as it can be done.**

Those who received them will please note the following errata:

(1) Pages 75 and 76 should be reversed so that the Stage of Reasoning precedes that of Adolescence.

(2) Page 76, both pictures represent the work of visually minded child.

(3) Page 80, bottom picture should be marked HIGH.

(4) Page 81, lower picture, top and bottom should be reversed.

In addition the Yearbook Committee wishes to acknowledge the splendid work done by John Earl Courtney, Assistant Professor of Art, Woman's College, University of North Carolina, Greensboro, N. C., who supplied the statements which appear facing the title page of each article and at the ends of some of the contributions. These are recorded statements made by the junior and senior high school students in a series of interviews which he conducted to explore their interests in art and art education.

SCHOLARSHIPS AT LOUISVILLE

Five thousand dollars (\$5000) will be appropriated for the year 1951-52 by the Allen R. Hite Art Institute of the University of Louisville for scholarships, to be awarded to undergraduates majoring in this University in painting, sculpture, design or the history of art. The scholarships pay all tuition fees, which are regularly \$300 for local residents, \$400 for others. At the discretion of the committee some partial awards may be made. Applicants should write Dean Hilda Threlkeld, University of Louisville, for an application blank, which must be returned before May 10 together with high school or previous college or art school record, letter from a teacher, and examples of work in original (2-dimensional) or photograph. The student's academic standing in work other than art is not a factor in decision. Students may work either toward a B.A. (liberal education with art major, 40 hours in art and 80 in other college subjects) or a B.S. (pre-professional training, 60 hours in art and 60 elsewhere.) Scholarship holders will assist staff members one to three hours a week. For additional information about the school, write Dr. Justus Bier, Allen R. Hite Art Institute, University of Louisville, Louisville 8, Kentucky.



ASSOCIATION AFFAIRS

NEW OFFICERS

1951 - 1953



DALE GOSS



MARION Q. DIX

DALE GOSS, Director of Art Education in the public schools of Seattle, Washington, and immediate past-president of Pacific Arts has been elected to the presidency of The National Association. Mr. Goss brings both experience and youthful vigor to this very significant office. Thus assuring N.A.E.A. of continued progress. Our support and our good wishes go to him.

MARION QUIN DIX, past president of Eastern Arts, a member of the Council of N.A.E.A. for several years, and Director of Art in the schools of Elizabeth, N. J., is our new Vice rPresident. Her proven leadership and her effectiveness and vigor are guarantees of lively and purposeful activities in the years ahead. Congratulations.

Other officers and Council members continue or succeed regional officers according to the constitution.

RESOLUTIONS ADOPTED

At The National Convention, March 31, 1951, these resolutions were adopted by N.A.E.A., a Department of the National Education Association.

Art educators representing virtually every state in the nation, and sections of Canada, met at the Statler Hotel in New York City for the first biennial convention of The National Art Education Association. With the theme of their convention, "This is Art Education," they brought to attention the vital role of art experiences in the education of American children toward responsible participation in a free society. At this time in our national history when every effort is being made to create the strength to insure the preservation of human freedom and of democratic value, the responsibilities as well as the opportunities of the arts were brought into even sharper focus.

The many meetings, conferences and workshops stress the dangers we face as we are finding it necessary to channel our efforts to fortify and strengthen our economic and military establishments. As a nation, we are faced with the possible exclusion of those human values which are uniquely identified with our democratic tradition. Behind all our material achievements are the people who created them and the highest achievements both socially and individually are those which are identified with creative sensitivity, feeling and imagination.

The persistence of free expression in America has led to our unprecedented progress precisely because we as a nation have realized that progress is a matter of extending the horizons not only of our material possessions and physical strength, but also the horizons of our creative insight and imagination as well. Therefore, in view of this challenge to all education in America, and to art education particularly, we the members of the National Art Education Association pledge our efforts to as-





sure the steady and uninterrupted growth of creative thought and action.

1. The National Art Education Association reaffirms the belief in the democratic way of life with its emphasis on the importance and uniqueness of the individual and with its insurance of those liberties which make the development of the individual possible. It is opposed to those forms of government which place the state above the individual and which require that the creative energies of its artists be directed only to the purposes of the state. The association asserts that the arts constitute one of the strongest forces in keeping peoples free and that the arts can function in maintaining that freedom only if the artist is permitted to work in an atmosphere of freedom.

2. The National Art Education Association urges that UNESCO strengthen and enlarge its program to promote and facilitate art education amongst the peoples of the world. The invaluable contribution of education through the arts should be used to the fullest extent, not merely in the dissemination of culture but for its creative enrichment and for the development of a deeper intercultural awareness. The association pledges itself to cooperate with UNESCO to the fullest possible extent, through appropriate channels, in the planning and development of such a program for art education. The members express their deep faith in the principles on which UNESCO is founded.

3. In the present defense effort, an increasingly large part of our energies and materials will be utilized in building up the military and

economic strength in order that we may better defend those basic values on which this country was founded. All school subjects, art included, will be under great pressures to alter their emphases in order that they may contribute more directly to the defense program. The National Art Education Association urges the recognition of the contribution the arts can make toward this effort. Care must be taken that the arts are not subverted and thus lose the very values which we are striving to protect. The primary emphasis must remain on the expression of the human and individual values in our culture.

4. The system of higher education which was developed in the United States is the product of the humanistic, democratic philosophy of this country as well as an essential factor in its continuance. This fact has been recognized in the proposals for draft deferment which will enable many men of draft age to enter upon and continue their college educations. One of the basic contributions of higher education however, resides in the fact that both the humanistic and scientific disciplines are essential in our culture and in the education of well-rounded, responsible citizens. The National Art Education Association urges that college students be deferred on the basis of demonstrated competency rather than on the field of study in which they are engaged.

5. Under the impact of the armed services mobilization program there will be many pressures in American high schools to emphasize those subjects having a demonstrable relationship to military jobs or to the defense effort. With a certainty that a considerable per-

centage of male high school graduates will spend several years in the armed forces, it is necessary that the major objective—the development of well-rounded citizens—be not neglected. Imperative toward such an objective are the arts with their humanizing and cultural values. The National Art Education Association urges the maintenance and strengthening of these areas if the bases of our secondary education are not to be imperiled.

6. The National Art Education Association reaffirms its belief that the integration and articulation of creative art activities in the entire school program is essential to the full development of children and youth as individuals and as members of their social group. In order to best implement such a program the association recommends to the Chief State School Officers that the position of Art be established in every state and that the position be filled by a qualified person.

7. The United States Army is commended on the intelligent and far-sighted Arts and Crafts Program which it has instituted, and the caliber of the instructors which it is recruiting. This project, with its emphasis on creativity and on the nature as well as the extent of the activities which are being made available, is of vast importance in preserving, within a military system, the uniqueness of the individual as a factor fundamental to the insurance of our free way of life. The National Art Education Association enthusiastically pledges its support and expresses its willingness to assist in this program in all possible ways.

8. The United States Office of Education is commended for the conference on The Arts in Education, held in Washington, D. C., in November 1950. This meeting should lead to a discovery of the common values and the strengthening of the arts in education, because for the first time their common problems were discussed. The National Art Education Association urges that further meetings of this kind be organized, and pledges its full cooperation and support.

9. The National Art Education Association supports the efforts of Miss Freida B. Hennock, a member of the Federal Communications Commission, to increase the percentage of television allocation for educational purposes from ten per cent to 25 per cent.

10. The National Art Education Association recognizes the great influence which television is having on the youth of our country. Therefore, and because television is a new art medium, this association recommends to the United States Office of Education the formation of a consultative committee including art educators to work closely with those responsible for television programs devoted wholly to education, in order to improve the visual aspects of all educational programs.

10. The National Art Education Association is deeply grateful to its officers and council, and to the regional officer councils who have worked tirelessly for the organization. The association expresses appreciation to the Ship, to

(Continued on Page 13)



More Than Fun, The Arts Cooperative Service, 340 Amsterdam Avenue, New York 24, \$2.00, 1950.

Those persons who seem to face up to problems of modern living in our culture with security and personal well-being are those who know that to live creatively, cooperatively, and constructively is the best insurance against disastrous psycho-biological hazards. Such persons eschew status-quo rigidities and fixities; they dynamically seek their security in intelligent, creative adaptability. It would take a group of people of such faith to pool their best thinking and bring a manuscript like **More Than Fun** into being.

This recent publication of the Arts Cooperative Service is unique in that it deals with the integrative influences of creative activities in the lives of children. Much has been published concerning the "how to do" with children in such discrete fields as painting, singing, dancing, clay modeling, experimenting, dramatizing, enjoying literature, et cetera. Little has been written to explore the common roots of creative activities for children. This report has its focus in such a unifying spirit. It emphasizes foremost the common denominators of creative experiencing, with reference to the distinctive contributions of various media of expression and communication.

Hannah Falk Regli writes, "We feel that the report shows how rich and varied are the resources within children; that children grow through the development of these resources; that their development is a continuous process in which all factors of the environment share." For this reader the report's most vibrant overtone is the exciting thought that creative activities are imperative if children are to sense, to comprehend, to extend, to enjoy, to have insight into and satisfaction and faith in themselves and their world. Creativity is an essential ingredient of maturation. As Manuel Barkan has put it, "To develop in our children the security of sensitive judgment with the capacity that it brings towards keener awareness of themselves and the world they live in, must of necessity, be one of the paramount purposes in the education of all children." The many practical suggestions for guiding children in creative activities found throughout this report find their bearings in such belief.

One question persists, must be asked. How did the title come to be "More Than Fun"? It is true, of course, that many who work with children have thought of creative activities as enjoyable and interesting, as rewards, as relief from the serious business of learning facts and figures, as a fun-giving interlude in the child's day. But this report does not start as the "fun" level. Then how can the authors abide the implication of "more than fun"?

The ideas in this report are exhilaratingly unhackneyed. The writing is warm, convincing, genuine. Surely this publication deserves wide distribution and discussion among parents, teachers, and others intimately involved in the guidance of children.

LELAND B. JACOBS,

Associate Professor of Education,
The Ohio State University

Art and Sculpture in Motion for the Painter, Sculptor, Teacher Student. United World Films Inc. calls attention to an outstanding group of 16 mm. sound motion pictures, dealing with art subjects, which should prove interesting.

These films are now available on a rental basis, either singly or as a group.

Rodin—This film is a colorful biography of the spiritual father of contemporary sculpture. It was photographed in France and the United States by Andre Dantan and Frederick Borner, and presents Rodin's incomparable creations, as "The Thinker", "The Burghers of Calais", "Eternal Spring", "The Kiss". Rodin knew how to express the beauty of the human form as have few others. Black and white—23 min. Rental—1 or 2 days \$12.50.

Composers in Clay—A carefully and vividly presented record of the three decades that followed the period of Rodin. More than a dozen outstanding sculptors, such as Rodin, Maillol, Bouselle, Despiau and their work, make this an unusual, authoritative and complete art film. Artists seen in various aspects of their work, give students and artists an understanding of problems of sculpturing. Black and white—22 min. Rental—1 or 2 days \$10.00.

(Continued on Page 13)

BRIEFS ON BOOKS AND VISUAL AIDS

NATIONAL INTEREST

(Continued from Page 7)

NEW DEGREE IN MUSIC AND ART

In response to a recommendation made by Mr. Alfred Bleckschmidt, Missouri Department of Education, Fine Arts Supervisor, Music and Arts University has inaugurated a new degree, the Bachelor of Arts Degree with Major in Art Education and Minor in Music Education. Training for the degree is designed to fill a specific need, the qualifications for Fine Arts Supervisor in rural areas where these functions must be combined in one individual.

RESOLUTIONS

(Concluded from Page 11)

the Crayon Institute, to the Editors of "Everyday Art" and "Related Arts" for their splendid support and cooperation. The National Art Education Association thanks the city and state of New York for the hospitality and many courtesies which have been accorded by the authorities and citizens. It further thanks the management and personnel of the Statler Hotel for outstanding services rendered. The Association extends its gratitude to every individual and group who have contributed to making this First National Convention a success.

Adopted by the Association at its last business meeting, March 31, '51.

Joseph Marina-Merlo
(Chairman)

Gertrude M. Abbuhl
Manuel Barkan
Sophie Wallace
Clippard
Sara Joyner
Alice Molenkamp

ART IN FREEDOM

(Continued from Page 4)

candidly valued and honestly enjoyed, and in which individuals enjoy for their own sakes values created by those with their own induplicable individuality of vision.

Poets may not be the unacknowledged legislators of the world, but they and painters and sculptors and musicians and novelists teach us all to prize human life where it is most preciously human—in individuals who are immortalized in their works and who generation after generation provide the purest instances of freedom—life lighting on things worth cherishing for their unique grace and joy.

BRIEFS

(Continued from Page 12)

Sittin' Pretty—(Techniques of Oil Portraiture)—This film gives art instructors and critics an opportunity to introduce and observe artist Rudolph Coats. Mr. Coats demonstrates portrait painting and explains each step in the procedure. As the subject is posed, Mr. Coats gives reasons for choice of pose. On the outlines of the rough composition sketch, the preliminary drawing is made. As color strokes are applied, use of oils is explained; also mixing and applying colors. Color—20 min. Rental 1 or 2 days \$20.00.

Your National Gallery—This film shows some of the world's masterworks in the National Gallery of Art in Washington, D. C. It is useful for art study and art appreciation. Among the American masterworks exhibited are some by Stuart, West, Sully, Harding and Morse. The English artists, Gainsborough, Romney, Raeburn and Reynolds are represented. Raphael's "Madonna and Her Child", the "Mother and Child" of Berardo Daddi, "The Visitation" by Pietro Di Cosimo, and works of Renoir, Gauguin, Cezanne and Rembrandt are shown. Black and White—10 min. Rental—1 or 2 days \$7.50.

Rental for entire group—1 or 2 days \$45.00. Rental for longer periods will be furnished upon request.

Address communications Mrs. M. Esberg, Special Art Films Division.

COMMODORES OF THE SHIP HOLD FIRST BANQUET



Wednesday evening, March 28th was an historical occasion for the Commodores of The Ship who held their first banquet. The Ship is a social organization of representatives of reliable firms doing business in the educational field and the Commodores of The Ship are past Captains of this national organization which was founded in St. Louis in 1923. The first Captain of The Ship Frank K. Phillips died October 1st, 1937 but all of the succeeding Captains who now bear the honorary rank of Commodore are living. All were present with the exception of Waldo C. Wright oldest Commodore in line of service who expected to attend but was unable to do so because of the sudden illness of his wife. Several officers of The Ship who were attending the National Art Education Association in the Hotel Statler in New York were also invited to the banquet.

Much reminiscing took place and it was decided to inaugurate a commodores banquet as a steady feature of the meetings of the National Art Education Association. The meetings are held bi-ennially. Shown in the picture reading from left to right are: standing William H. Milliken, Jr., Educational Director of Binney & Smith and Deck Officer for the national meeting; Captain Chester Messmore of the International Textbook Company; Radio Operator, John Gunthrie of the Weber-Costello Co.; Second Mate, Ernie Tresselt of the DeVoe & Reynolds Co.; Commodore Bert Cholet of Higgins Ink Co., Inc.; Commodore Al Opie of O-P Craft Company; Commodore Charles Roper of McKnight and McKnight; Purser William Jennison of School Arts Magazine; Commodore Robert Gemmel of Binney & Smith Company. Seated are Commodore Gordon James of The American Crayon Company, Commodore Paul Goward of School Arts Magazine, Commodore Paul Crabtree of Fischer Ltd., Commodore George Farnham and Commodore Ralph Newing of

International Textbook Company. As one Commodore suggested guns and cutlasses, eye patches, wooden legs, crutches and wheel chairs were parked at the door.

POLICY AND RESEARCH COMMITTEE PLANS ACTION PROGRAM

Among other activities discussed in New York, the committee reviewed the following:

Reports on Work Accomplished or Underway:

In-Service Training, Foundations for An Art Curriculum, Expenditures for Art Materials and Equipment.

Problems for Study:

Accreditation for Art Teachers, Equipment, Tools and Materials for an Art Program at Different Age Levels and in Different Schools, On Call Consultant Programs, Art Room Planning, Survey of Research in Institutions, Foundations, Individuals, Content of an Art Program, Bibliography, Tests, Survey of Number of Art Teachers in Each State in High Schools and Elementary Schools in Relation to the Number of Schools, Handbook for Art Teachers, Needed Research.



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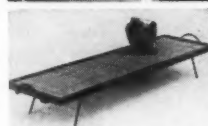
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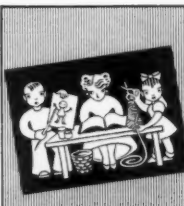
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